

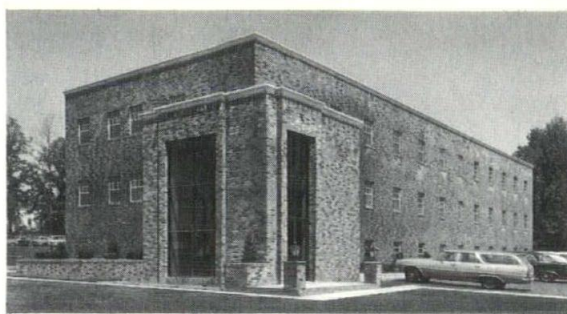
ARCHITECTURE

new jersey



5
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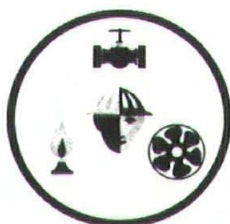


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ARCHITECTURE new jersey is the official publication of the New Jersey Society of Architects, a Region of The American Institute of Architects, and is the only architectural publication in the state. The purpose of the bi-monthly publication is to advance an increased public awareness of our visual environment; it carries news, articles and representations of buildings of current interest.

3,600 copies are distributed to every registered Architect in New Jersey, consulting engineers, people in related fields and others whose fields of interest include Architecture, such as leaders in business, commerce, industry, banking, education and religion.

Views and opinions expressed in **ARCHITECTURE new jersey** are those of the writers and not necessarily those of the New Jersey Society of Architects.

Subscription: \$6 per year.

ARCHITECTURE

new jersey



Volume 2, Number 5

September/October, 1968

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COVER: As architects, we create and mold the spaces where people work, study, play, eat, sleep, travel and worship. This photo, taken in a recently completed Newark school, expresses our human challenge.

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"Wage increases in the fragmented construction industry are skyrocketing."

U.S. News & World Report

COME FLY WITH ME

Construction costs are rising rapidly.

Much publicity was given recently to the major steel companies raising their prices. The news even aroused Presidential anger and action. However, this rise in cost of about 6 percent must be considered modest in comparison to what is happening to the labor rates in the construction industry where strikes around the country are producing unprecedented wage increases, with very little publicity. Construction wage rate settlements do not receive the same news coverage as steel and auto agreements since bargaining in the building field takes place locally and not on a nationwide scale. However, a review of some of the most recent patterns of pay boosts causes Owner and Architect to shudder.

In Detroit all building activity was stopped by strike for 85 days. Few knew about it because of the newspaper strike. The settlements achieved there by the major construction unions seem to be setting a trend for the rest of the industry, and the trend is steeply upward. As reported by **U.S. News & World Report** the percentage increase by mid-1969 will be: Bricklayers 29.9%; Carpenters 31.9%; Electricians 33.6% Plasterers 33.2%; Plumbers 27.8% and Laborers 18.4%. The resultant impact on construction costs according to building officials in Detroit will be increased costs of 10 to 15 percent per year.

And Detroit is not an isolated example. Try these: in Dayton, Ohio, bricklayers won a 72% pay hike over two years which will bring their pay cost to \$9.75 per hour. In Toledo, the ironworkers' wages go up 19% per year over a two-year period while the sheet metal workers were holding out for a 100% increase over a three-year period! If they are successful, their straight time rate would be a whopping \$10.28 per hour. Add

to this the present shortage of skilled workers and the cost of construction materials and, as the economists say, you develop an upward trend.

What's it all mean? Besides the grave threat it causes by contributing significantly to the inflationary spiral, it has important bearing on the construction industry. This steady increase signals positively that it is time for some major rethinking in the construction industry where up to now there has been so little change or progress. With the tremendous challenges ahead of rebuilding cities, and creating satisfactory environment, etc., can we afford to continue the present antiquated procedures of construction?

For the Owner and Architect about to embark on a project, it is time for a new understanding of programs and budgets. In this uncertain market, goals must be realistically established with proper contingencies to protect against these rising costs. No longer can the Architect be expected to unilaterally guarantee costs. While he still exercises the necessary in-house controls over cost during the development of his work, the instability of the market makes accurate estimating virtually unpredictable. The cost of a project now, more than ever, must become a mutual interest and common concern of both Owner and Architect. Frankness and open communication in the vital cost aspect of a project are essential elements to its success.

It looks like Owner and Architect are in the balloon ride together rising on the increasing waves of construction cost. While the rate of ascent may be costly beyond control, the direction and success of the trip are most carefully maintained by competence and understanding.

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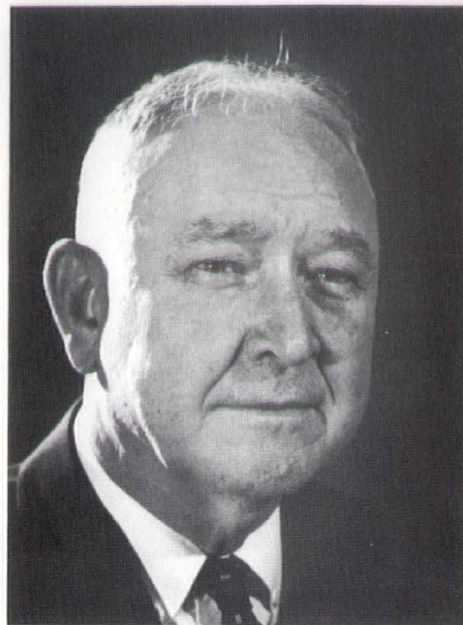
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Cadien To Receive Citation

The New Jersey Society of Architects, at this convention, will be presenting a citation to Robert J. L. Cadien "For his many years of devoted and unselfish service to the Society, his profession and his community." Mr. Cadien was President of the New Jersey Society of Architects from 1947 to 1949 and has been active on various committee work up to the present day. He was also a member and president of the State Board of Architects; Councilman in the Borough of Cliffside Park; member and chairman of that Borough's Parking Authority; member and chairman of the Bergen County Planning Board; president of a service club and a participant in many other civic and professional activities. The New Jersey Society of Architects takes one of these contributions and accomplishments and wishes to record its respect and gratitude therefor.

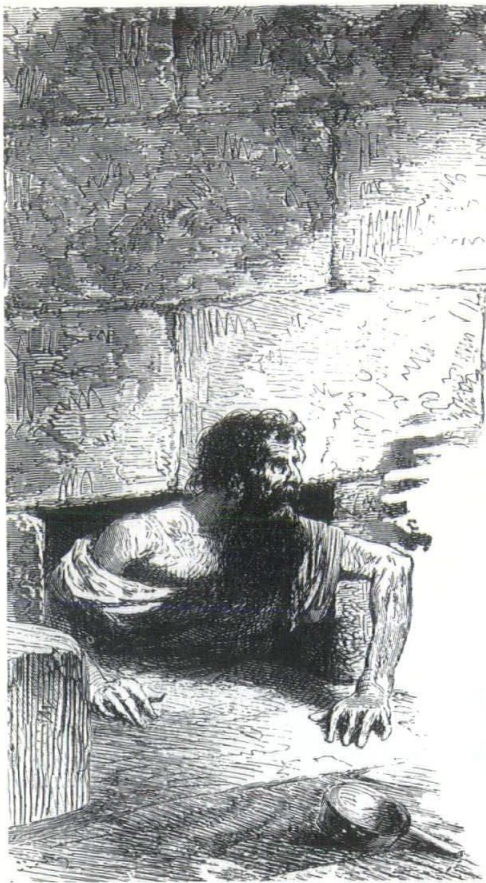


SCRIMENTI ELECTED PRESIDENT STATE BOARD OF ARCHITECTS



Adolph R. Scrimenti, FAIA, of Somerville, was elected President of the State Board of Architects on July 25th. Members of the State Board are (l. to r.) Vincent J. Correta, Vice President; John J.

Trich, Past President; Adolph R. Scrimenti, President; Richard J. Charlton, Immediate Past President; Herman C. Litwack, Past President and Secretary-Director.



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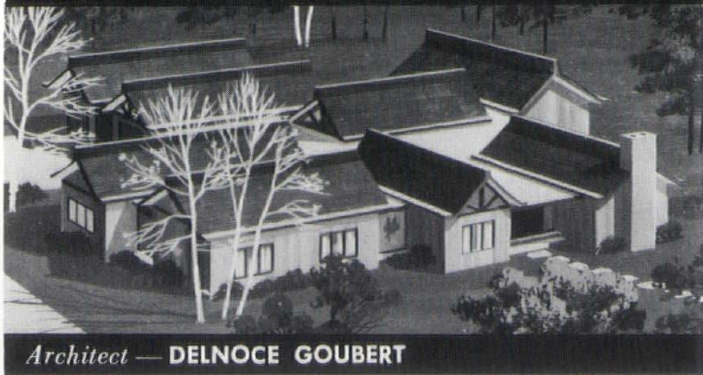
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Architect — **WALTER C. PFEIFFER**

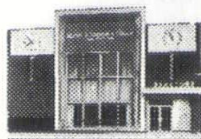


Architect — **DELNOCE GOUBERT**

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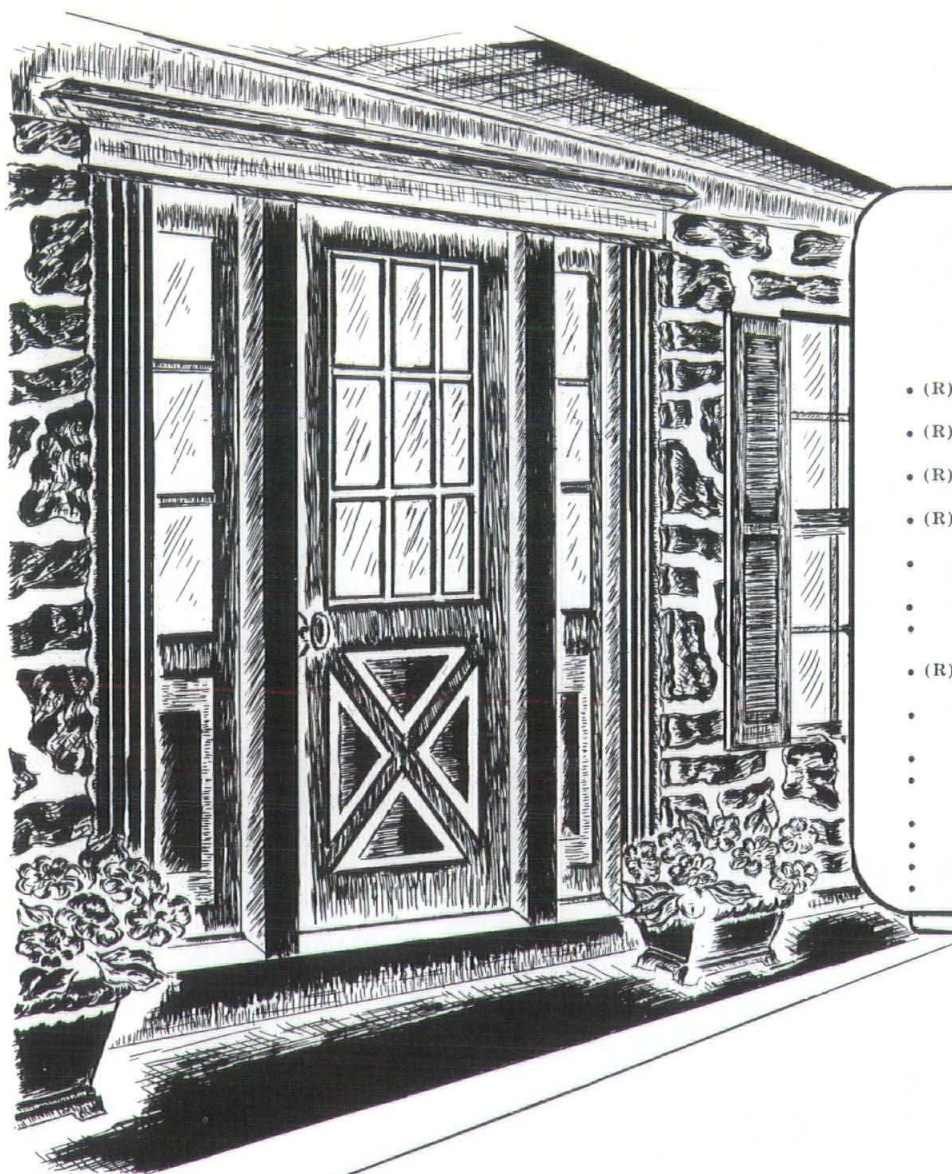


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"Architecture is a spirit that can never be satisfied, and it is completely insatiable. It transcends all styles . . . It knows nothing but simply its presence."

LOUIS I. KAHN

In this issue **Architecture New Jersey** begins a new series designed to acquaint our readers with the architectural offices practicing in the State. Identified as "Office Profiles," this series will provide a one-page sketch of each practice, picturing the principals, relating their philosophy and showing a few examples of their projects. As a publication, we do not attempt to judge the design of these projects but rather to portray and reflect the state of the art.

Not only will our client-readers become famil-

iar with the practicing members of the New Jersey Society but also an additional benefit will be derived from architects getting to know each other better. We feel this effort is worthwhile.

In order to accomplish fully our goal of presenting a valid and complete picture of the architectural community, we need your help. Should you wish to be included in this series, we request that you send us the required information.

Genovese and Maddalene, AIA

175 Rock Road
Glen Rock, N. J.



Anthony V. Genovese and Herbert F. Maddalene describe their approach to the profession:

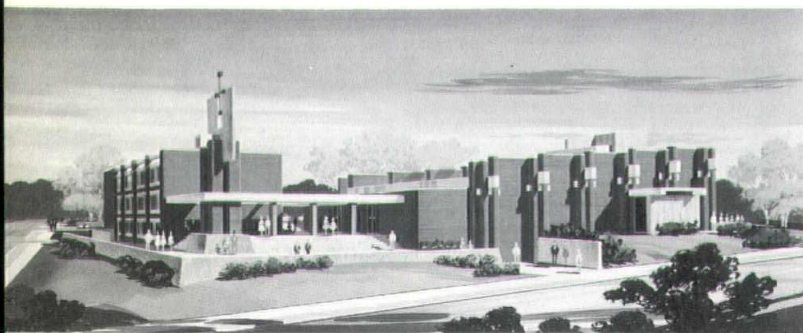
"The basis of our design philosophy is the assumption that each problem is unique in program, circumstances, and time. Solving a specific problem within the framework of that assumption provides an expression which is not superimposed by predetermined aesthetic standards or regulated by past experience. A conscious effort is made to develop a sense of continuity throughout the design of the project reaching down to the minute details of furnishings, and in the case of church architecture, vestment designs. Coupled with intense give and take sessions during the preliminary phase of our projects, this approach has produced buildings amazingly dissimilar in character, but with individual integrity rooted in their own reason for being."



Papal Pavilion

Yankee Stadium, N.Y.
October, 1965

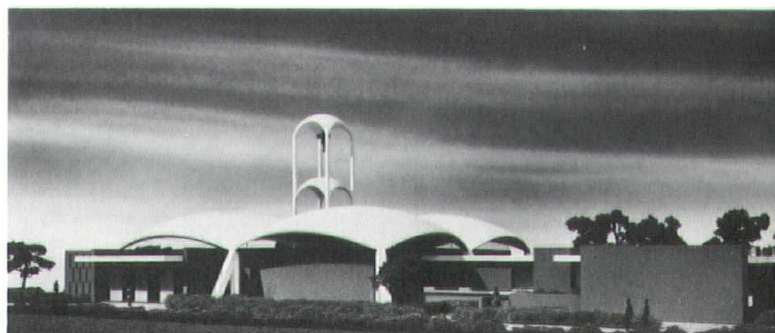
Design of sanctuary setting and furnishings along with coordination of entire event for the Archdiocese of New York.



Church and Rectory Our Lady of Good Counsel

Staten Island, N.Y.

Restricted site: grouping of buildings around a raised plaza surmounted by a concrete campanile.



Church of the Holy Name of Jesus

Rochester, N.Y.

Asymetric plan: thin shell concrete structure floating over masonry walls.

Photo: Louis Checkman

William E. Lehman, AIA

Nine Seventy-Two Broad Street
Newark, N. J.

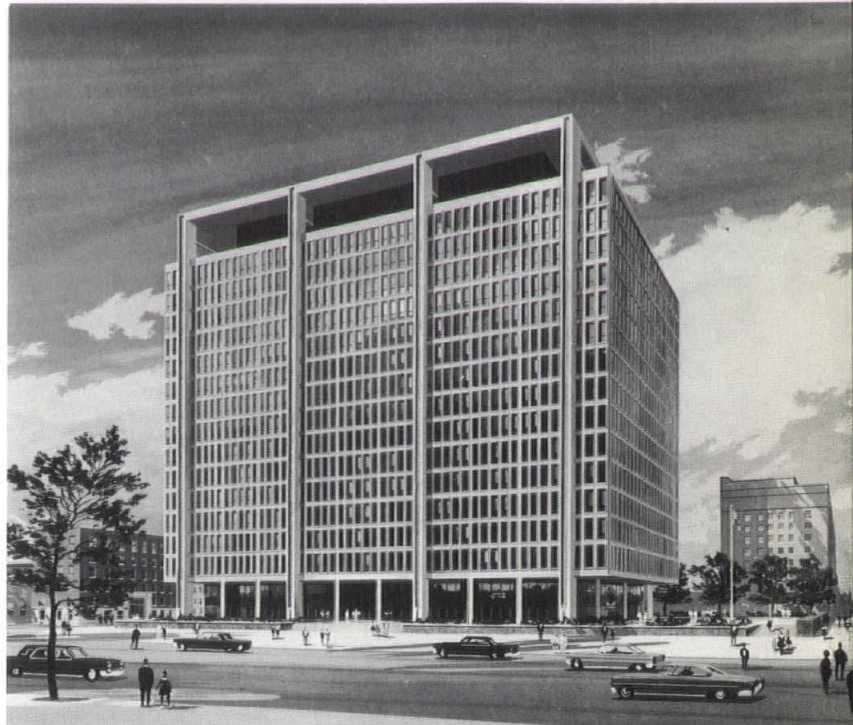


Thomas, William and John Lehman

WILLIAM E. LEHMAN, AIA

Founded in 1896, the firm of William E. Lehman engages in a personalistic approach to the profession. The emphasis is on quality. "We feel that we should limit our commissions to those which we can give individual attention," says Thomas C. Lehman. He continues to explain that "We believe good architecture is directly related to the amount of time spent in the design phase." With each project, the firm also spends time in the study of budget estimates and cost control.

Perhaps their success can be best illustrated by the list of their five major projects: Public Housing Project for the Newark Housing Authority, 1964; Hoboken High School for the Board of Education of Hoboken, 1964; Quitman Street School for the Board of Education of Newark, 1966; Richie Shopping Center in Brooklyn Park, Maryland, 1967; and the Federal Office Building in Newark for G.S.A., 1968.



Federal Office Building

Newark, N. J.

Owner: General Services Administration
Washington, D.C.



Quitman Street School

Newark, N. J.

Owner: Board of Education of Newark

The Woman Architect—Myth or Mrs.?

by Barbara Waxman, AIA



The acceptance of women in the traditionally male profession of architecture, is about as wholehearted as the welcome given to women welders and women barbers. This unfortunate attitude has prevented capably trained women from contributing fully to the architectural profession, while discouraging others from entering the field. In an effort to dispel some misconceptions, I have jotted down some of my own experiences, as well as some of the more common questions and statements that have come my way.

What is a Sweet Young Thing Like You Doing Here? Or Why Did You Become an Architect?

From the time I drew my first few faltering lines with T-square and triangle, I have found many people curious to know why I chose architecture as a profession. The woman architect is still somewhat of a rare specimen although the field of interior design has long been dominated by the fair sex. Just as "form follows function," planning an interior to meet specific program require-

ments logically leads to the development of the whole structure. The female is traditionally credited with an eye for beauty, color and proportion. What more appropriate field than architecture in which to practice her natural gifts? I, an only child, was given a little push in this direction by my father, an engineer. Isn't every engineer a frustrated architect?

Admission Policies in Architectural Schools Discriminate Against Women.

True. In a choice between a qualified male applicant and an equally qualified female applicant for a professional school, guess who is selected? Deans of Architectural Colleges are convinced that we girls marry in haste and repent our professional careers in leisure. In fact, they wonder whether we are pursuing architecture or architects. Consequently, the second sex has to "try harder."

You Must Be a Brain.

Intelligence is a valuable asset but can we really

*"What is a sweet young thing like
you doing here?"*

say that architects must be smarter than other people? A capacity to work hard is important. Also helpful, but not essential, is an engineer father to help with calculus, descriptive geometry and reinforced concrete, college courses which give pause to strong men. Inevitably some students will decide against a career in architecture but this is not exclusively a woman's prerogative. My guess is that the drop-out rate among female architectural students is less than that of the male. It took greater resolve on our part to start with this career in the first place!

Women Architects Are Unfeminine.

My sources assure me that this is not so. It's not what you do but how you do it. I never regarded myself as "one of the boys."

Employers Won't Hire Women Architects.

Men are given preference, in this traditionally male field, but a qualified woman architect should have no trouble obtaining a position. Advancement is something else.

Women Are Difficult to Work With.

Some men are difficult to work with, too.

Marriage?

Marrying an architect could be very helpful to a woman architect's career, but is not absolutely essential. In my own case, I was both bride and breadwinner while my husband earned his law degree at the University of Michigan. At that time, I was most fortunate in having a sympathetic and understanding employer who encouraged me to work at home after our first child was born. My drafting table now proved handy for a multitude of uses, including folding diapers and changing the baby.

Architectural Practice?

After our return to my husband's home state of New Jersey, my husband began his nine-month required legal clerkship and attended the Bar Review course while I pushed a baby carriage and studied at home for the State Boards. The architectural exam fell on the weekend of our second wedding anniversary. I packed my baby off to Grandma's house in New York and left for the battle. Happily, my mother has always unhesitatingly taken over during childhood illnesses and school vacations and other emergencies. Having passed the hurdle of the exams, I was licensed in

1959. My husband started his own practice and I found a job in Newark. The firm which hired me being flexible enough to hire a woman in the first place, permitted me to leave early enough to meet the nursery school bus. In the four-year period that I was associated with Epple & Seaman, I was involved in the design and planning of many projects. In 1963, shortly before my second daughter arrived, I entered private architectural practice using my home as a base of operations. With commissions and babies arriving off schedule, I found myself directing construction of a garden apartment between feedings and diaper changes. We all survived including the client. The apartment was built, the baby is now five years old and many completed plans have left the drawing board.

In 1966 I was appointed by the newly elected Mayor of West Orange, Louis P. Falcone, to the position of Assistant Planning Director of West Orange. I am presently serving in that capacity, directing research and planning activities for the town, acting as staff advisor to the Planning Board and supervising the Building, Plumbing and Property Maintenance Inspection Divisions.

In January of 1968, I received my Professional Planners license.

My Mother, the Architect.

Marriage and a family need not end a woman's professional career. These responsibilities only reduced her free time. With the present shortage of professionally trained personnel, there are firms who will hire women architects on a part-time or free-lance basis for consulting services such as interior design. Provided there is a client in the wings and a competent babysitter on stage, a woman architect can use her own home as an office and base of operations. When children reach school age and are busy with their own activities, the pangs of "Am I doing the right thing?" are eased.

Should a Woman Become an Architect.

Definitely yes, if she has a strong desire to help create a better world of well-planned communities, attractive and well-designed housing and public facilities. This must be accompanied by a strong determination to succeed and, oh yes, the patience to answer such questions as "Why did you become an architect?"

Castlewood Estate in Llewellyn Park

It Keeps English Spirit Alive in New Jersey

by Paula Gilliland

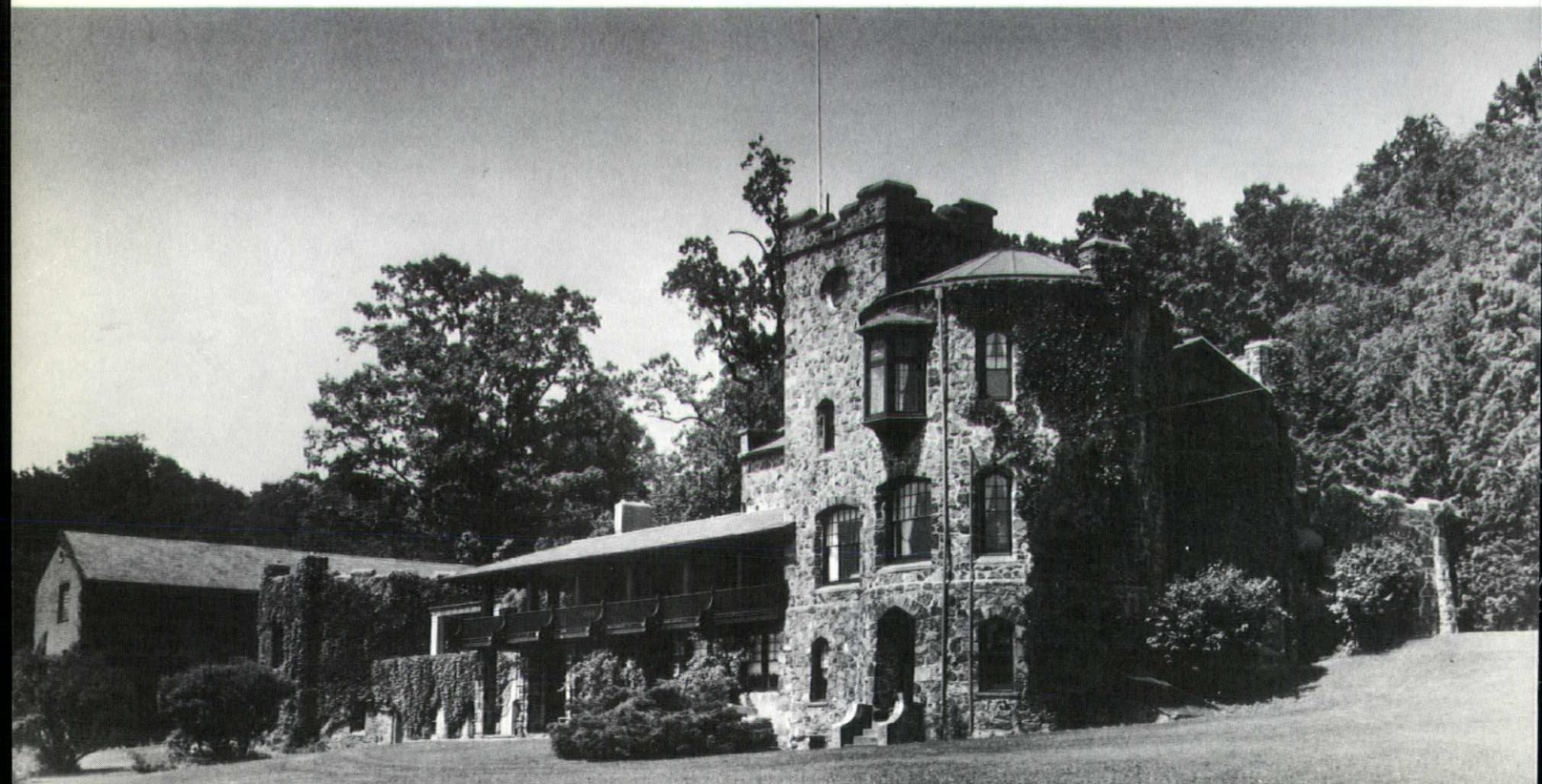
The spirit of "Merrie Olde England" is alive and well in New Jersey.

The Mother Country comes to the Garden State in the form of the restored Castlewood Estate in Llewellyn Park on Orange Mountain.

Although some alteration work is still being done, and the furnishings aren't complete, Assemblyman Frank "Pat" Dodd (D-Essex) and his Irish Setter, Kelly, moved into the estate in January. This was the first time the castle had been occupied in 34 years.

Before giving a description of the layout of the rooms and Dodd's furnishings of them, perhaps a brief history is in order.

The castle was built in 1803 by an Englishman, Joseph Howard, who was exiled from England by King George III around the time of the Revolutionary War. After arriving in America, he longed for a glimpse of the castles in his native land. Finding none hereabouts, he built one, as Tudor in style as he could construct it. The stone used in the structure is all New Jersey in origin, possibly coming from Orange Mountain itself. Many details throughout the house reflect the American Craftsmen's translation of the English Castle Architecture.



As the story goes, Howard never really died while living in his castle . . . he just disappeared one day. You guessed it. During a certain time of the night—when the full moon is bright—he has been known to wander around the grounds and sometimes even make his way into the castle. Assemblyman Dodd, you are a very brave man!

At the front door you're greeted by a suit of armor standing on the floor and reproductions of English tapestries hanging on the high walls. The entrance hall has ivory plaster double arches of Moorish architecture, supported by twisting pillars.

The castle itself is built on three levels and has 12 rooms. Above the upper level are two towers—one square and one round. The round tower is above Dodd's pentagon-shaped bedroom in the upper level, living room in the middle level and dining room in the lower level.

The greatest view is witnessed while standing in the tower where a flagpole, not a television antenna, rises above the tower.

"I use rabbit ears for my television set," explains Dodd. "I just couldn't see putting an antenna on a castle!"

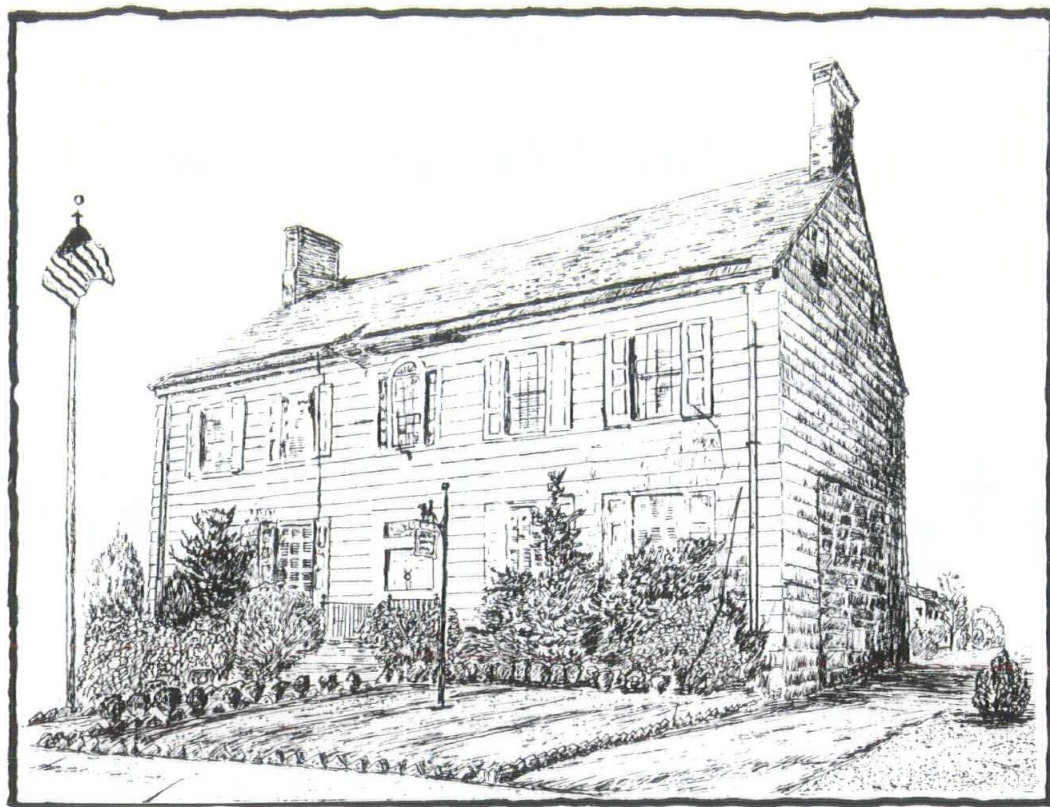
He is furnishing the castle slowly and carefully, making sure that all the furniture is in keeping with medieval times. Most of the pieces he's purchased look 16th-century English, although some are Spanish. The Spanish furniture doesn't look at all out of place since the Spanish look during that era was not much unlike the English.

Future plans for the estate call for a swimming pool, possibly to be built next year.

"It'll have to be a most unusual-looking pool . . . to look appropriate with a castle," admits Dodd.

Why not plan for a dip in the moat?





Boxwood Hall

The three-story frame building known as Boxwood Hall in Elizabeth dates in its present form back to renovations made in 1870 on the original Boudinot Mansion erected in 1750 by the mayor of Elizabeth Town.

The original building had lateral wings, was one-story, and had gabled wings. The changes made by William C. DeHart were designed to turn the house into a boarding home which later became the Home for Aged Women. As it stands now, it is well-kept, surrounded by trim lawns and shrubs, and the first and second floors have been turned into a museum open to the public.

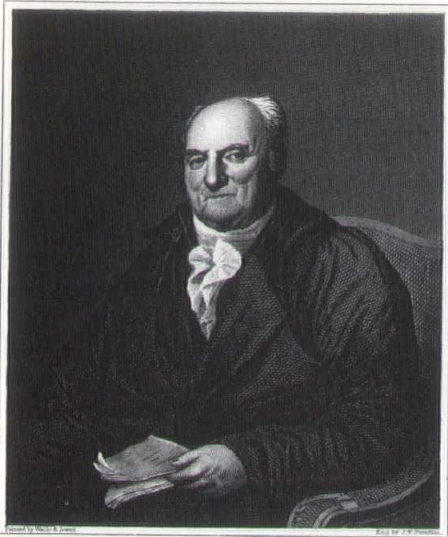
Going back to 1772, however, the original house was purchased by Elias Boudinot, a Newark lawyer, and president of the Continental Congress. The name Boxwood Hall was later derived from the trees that lined an avenue leading from the front door to the nearby river.

Boxwood Hall is steeped in history. In 1781 the

body of the Rev. James Caldwell was viewed on its steps after he was accidentally shot by a sentry in the Continental army. Years later Washington stopped here on his way to New York City and his inauguration as first president of the United States. The house remained in Boudinot's hands until 1795 when he was appointed superintendent of the Philadelphia mint. Under its new owner, General Jonathan Dayton, it played host to dignitaries such as the Marquis de Lafayette. Until 1870 it passed through various ownerships.

In the 1930's the Boxwood Hall Memorial Association was formed to raise popular subscriptions to prevent the building from being dismantled. The deed to the property was turned over to the state, and the mansion was restored through a WPA project. It is now administered by the Bureau of Forestry, Parks and Historic Sites of the Department of Conservation and Economic Development, and through interested local groups has evolved as a historic museum.

New Jersey's Architectural Heritage
Second in a series

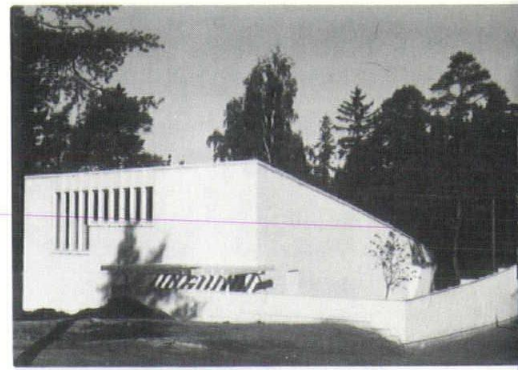


Elias Boudinot, LL.D.





Harvey A. Berg, AIA



Atelier Alvar Aalto

In the summer of 1955, having just received my Bachelor of Architecture degree from Rensselaer Polytechnic Institute, I arrived in Finland to study with Alvar Aalto through the assistance of a Fulbright Scholarship.

Impressed by the surprisingly fine architecture in Helsinki, I wondered about the lack of knowledge in this country of the high standard of quality of Finnish architecture. Although there were few individual projects of outstanding significance, the general quality of the work was excellent. Noticeably absent was the monotony of "more-of-the-same" that I had grown accustomed to in New York. Every structure, no matter how insignificant in purpose, indicated originality and considerable thought in its design.

Although there was a substantial shortage of housing, there were no slums or inferior housing conditions, throughout the entire country. Living spaces were small by our standards, yet the quality of construction was far above what I had previously known.

It was well into the fall of 1955 before I actually began working in "Atelier Alvar Aalto." The Professor had built his new studio during 1954 in a Helsinki suburb known as Munkkiniemi, just a short distance from his home. An unpretentious design of whitewashed brick, the office was initially impressive and proved to be intimately suited to Aalto's practice. Most of my time was spent working on two projects: The National Pensions Institute (Kansanelakelaitos) and a cultural center (Cuulturitalo).

I became extremely conscious of the deep sensitivity of Professor Aalto. No detail was too small

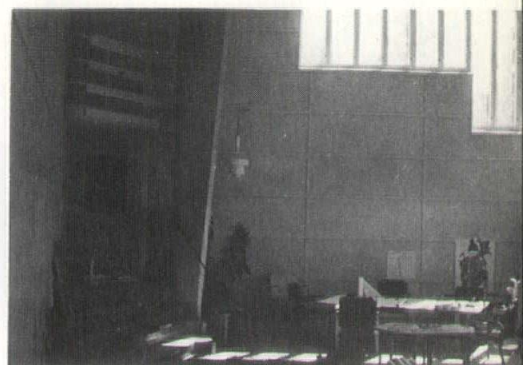
to escape his personal inspection. No aspect of a design was too minor to command the time necessary to refine it. Relationships of material, form, space, light and detail, which were so delicate that up to that time I would not have given them any thought, became major areas of concern during the creation and development of a design. Carefully executed study models were constantly made and then meticulously scrutinized.

Early in November, winter descended upon Helsinki and came to be one of the most severe that Finland has ever experienced. For many consecutive days, the temperature in Helsinki remained at 40° below zero, accompanied by unbearable winds. During midwinter, darkness surrendered to daylight at 10:00 a.m. and returned again by 3:00 p.m. December and January were sunless. Americans in Finland were tempted to genuine feelings of depression as the climatic severity increased.

Commuting was a challenge. Since I lived on a peninsula at the opposite end of Helsinki from the office, during the winter I skied across two frozen lakes and an island. And though this skiing was done at night, reflection from the snow provided sufficient light for me to follow the trails.

Office hours were flexible for the ten-man drafting room staff. Teams working on similar projects arranged to arrive and leave together. Salaries were based on the number of hours each man worked monthly. Soon I found myself following the same procedure as the others: putting down fewer hours than I had actually worked in order to appear more productive.

Frequently Professor Aalto came into the office



to lead a lengthy and interesting discussion about a new project by another architect or about a recent movement in architecture. Knowledge and inspiration came as much from these seminar-like hours as from actual work on a project.

The attitude toward materials and spaces most clearly illustrated the sensitive approach to design in this office. Here, a design was much more than simply an expression of a certain material, alone or in combination. There was always intensive study about the material's exact character: its shape, texture, color and its specific utilization in each design. All elements in the design existed in complementary and harmonious relationship. When a particular church was expressed as a very strong geometric form, the landscaping was painstakingly studied to avoid strong geometry which might compete with the structure itself. When an office building was designed for the urban center of Helsinki, a study was conducted of the surrounding neighborhood so that the new building would add to the character of the existing environment as a contributing rather than as a disruptive force.

Working drawings were far more comprehensive than I had ever imagined. Since I did not have the "luxury" of Sweets catalogues, all elements of a building were custom designed for each individual project. And there were numerous detailed drawings of lighting fixtures, hardware, furniture and other inclusions. The amount of effort expended on the design of a door handle would be considered a fantasy in this country.

Drawings were in ink on cloth. Wood T-squares and wood triangles were used. Erasing, laborious

and time-consuming, was done with the instrument known as the "Gilette." And because my "Finnish" was not proficient enough for me to do the lettering, I was never able to fully complete any drawings. I would scribble my notes in pencil for someone else to translate.

Charettes were not unusual and seemed endless during a closed competition to which we had been invited. I still have a sketch which Professor Aalto drew for me to explain his design concept for this project. We won the competition.

It was late in May before the snow started to disappear in Helsinki. Spring grew into intruding summer: my bicycle replaced my skis. During office hours, we frequently took walks along the lake near the office, stopped at a coffee shop, and spoke excitedly about architecture, women, Finland and the United States. During June, I left work and travelled through the country, photographing architecturally noteworthy projects.

Exactly one year after I had arrived in Finland, I left the country with a Finnish wife, a deep affection for Finland and its people, a better understanding and appreciation of the inspiring work of Professor Aalto, and treasured memories of the greatest year of my life.

I have twice returned to vacation in Finland. In 1965, when I visited the Professor and the many staff members who remembered me, the office seemed unchanged, but the lake looked alive with new beauty.

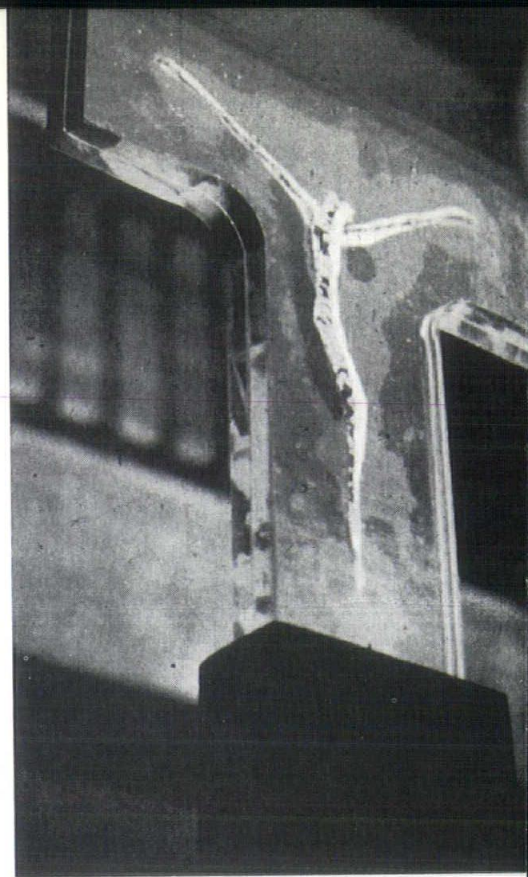
Now I am practicing in New York City amid the smog, the traffic, the crowds, the anxiety and often wondering why.

A Functional Simplicity

Gail D. Wagner

If art is the celebration of the ordinary, then simplicity is one of the essential elements in the aesthetic totality. And simplicity, combined with function, structure, and contemporaneity results in an architectural solution communicating meaning and purpose to a world in flux. So the architect, by virtue of his realistic approach to his profession as art and science, as creator of the aesthetic and of the practical, gives to a rather disparate society a sense of permanence and beauty and meaningfulness illustrating continuity in change. As Saarinen noted: "Conveying significant meaning is part of the inspirational purpose

Stairs leading to the Raissa Maritain library



Crucifix

of architecture and, therefore, for me, it is a fundamental principle of our art."

One such building, a human document of sorts, defies the extremes of the disposable container-type or the space capsule, both designed for mass production in limitless quantities or limitless size. This structure is the Stuart Country Day School of the Sacred Heart in Princeton, New Jersey. In contrast to the extremes, this school is characteristic of the richness of simplicity found in the work of Jean Labatut, FAIA, who bases his work on human, not purely mechanical requirements. Combining the wisdom of the past with the potentiality of the future, Jean Labatut, with his associates Fulmer and Bowers, planned a complex of buildings illustrating continuity in change and vitality of design. "The truth is that an architect of talent and creative intuition can ally a rich simplicity with the necessities of a reasonable budget to produce such an exercise in architectural humanism as is shown in Princeton."¹

The complex of buildings, about two miles from the center of Princeton, houses a religious community of thirty with accommodations for about 300 students. A masterly handling of simple elements, it is a concrete structure with walls of green-glazed brick and concrete blocks which adapt naturally to the forest-like landscape. Careful site planning provided that the bulldozer clear enough space for the buildings, leaving trees and boulders. This adaptation to nature went so far as to incorporate a number of these boulders in the various sections of the buildings and cloister

¹Maurice Lavanoux, "An Exercise in Architectural Humanism," *Liturgical Arts*, February 1965, p. 38.



Sacred Heart pillar

garden. A contemporary statement of an educational facility harmonizing and blending with its natural surroundings to form an organic whole. Visiting the area, one receives the impression of permutation and stability, a quiet simplicity of growth and expansion.

And the Stuart Country Day School is a sound example of such integration. For example, the main vestibule is softened by the "Mater Admirabilis" glass wall. To the right, is the pillar of the Sacred Heart supporting the concrete roof of the rotunda. The use of dark green glazed bricks and of concrete and wood in this entrance lobby effects the harmony among man, his artistic expression of experience and the surrounding nat-

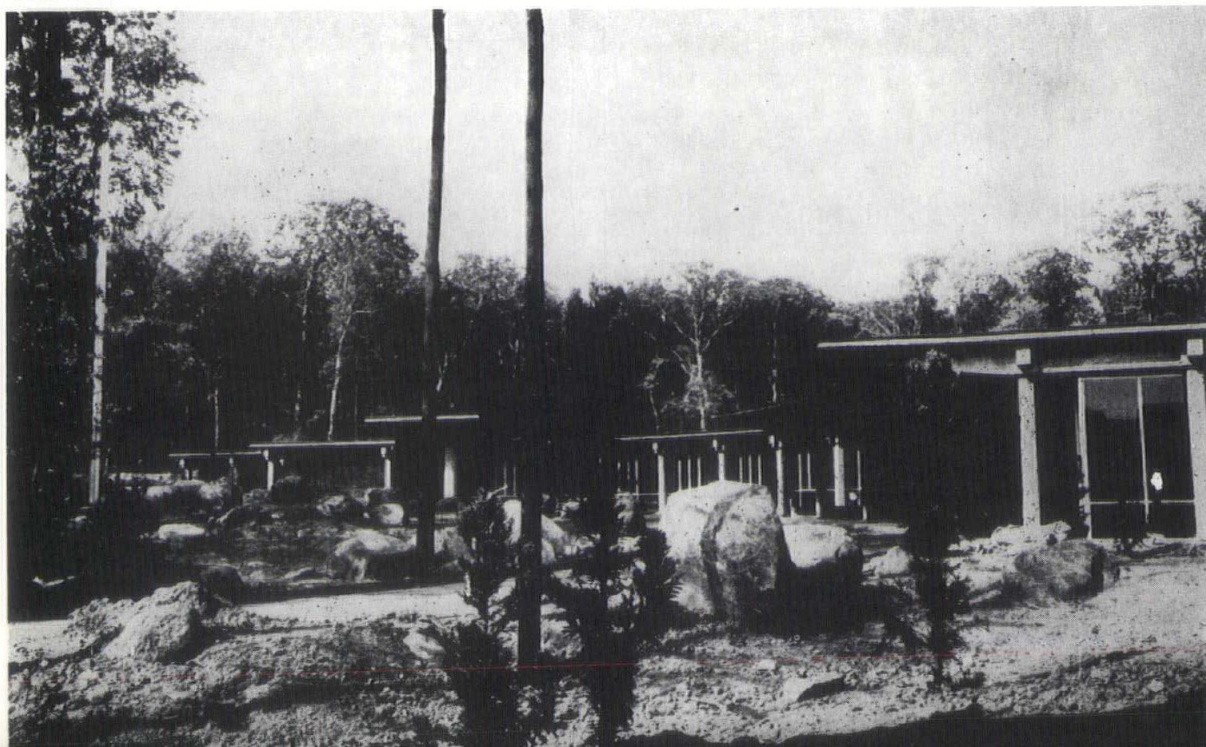
ural elements. The morning sun pouring through the Mater Admirabilis glass wall forces a moving shadow of the Mother Most Admirable over the heavily textured concrete wall. The sweetness and beauty of simple womanhood super-imposed upon the strength and solidity of the supporting wall of the structure is a multi-leveled expression.

A silver-aluminum scroll, bearing the likeness of Raissa Maritain and a quotation from one of her poems, is situated between two trunks of trees which complement the stairway landing leading to the memorial library. By the appropriate cutting of branches, the tree to the left is entitled "Supplication" and the one to the right "Declamation." These were donated by the Benedictine community of Regina Laudis in Bethlehem, Connecticut.

A two-ton, flat-top, diabase stone found on the grounds forms the altar of the small chapel in the cloistered living quarters of the community to communicate the concept that God, who created the earth, is worshipped with the things of the earth, now formed by man. The fact of God-become-man and incarnated on the earth is expressed in the crucifix of glass. The corpus of gold leaf and liquid gold between two sheets of plate glass is visible from both sides to remind us of the availability and the presence of the Son of Man. It was made by Sister Prisca of Regina Laudis monastery in Bethlehem, Connecticut, from a design by the architect.

Perhaps these simple and profound words of an aging philosopher express the spirit of the architects who, in the Stuart Country Day School of the Sacred Heart, created sensitive design centering in a functional simplicity, which becomes its generating force.

Exterior view



Addenda

Robert H. Tuzik, AIA, of Basking Ridge became a partner in the architectural firm of **Ludlow & Jefferson** on July 1. Their offices are located in Summit.

Martin Nosenchuk, AIA, of Englewood, has been appointed to the Englewood Planning Board as a citizen representative.

Paul W. Drake, FAIA, senior member of the firm of **Drake, Convery and Cueman** of Summit retired July 31 of this year. **James V. Balsamel, AIA**, is now a partner of **Convery and Cueman**, and **Robert B. Heintz, AIA**, and **Dominic A. Longo, Jr., AIA**, are Associates.

David R. Dibner, AIA, a partner in the office of **Frank Grad and Sons**, was one of the panelists in the American Management Association Seminar September 18-20 at the Warwick Hotel in New York City. His topic: Future Trends for Growth Planning.

Architects League of Northern New Jersey is sponsoring a one-year scholarship in the NJSA Architectural Technology Certificate Program at

Newark College of Engineering. The course, given several evenings each week, is for the training of architectural technicians.

Jon Carlsten of Teaneck, a student at the School of Architecture of the University of Virginia was the recipient of the Clarence Tabor Memorial Scholarship Award of Architectural League of Northern New Jersey.

Edward J. Kuntz, architect and building inspector for the city of Weehawken, was named to the advisory board of Christ Hospital in Jersey City. The appointment of Mr. Kuntz serves to emphasize the broad cross section of business and professional men who will advise the hospital in its \$5 million building program.

Charles Frates, AIA, of Westville, has been appointed Chairman of the Deptford Township Planning Board.

Neal M. Tanis and **Robert L. Mather** announced their association, and relocation of their office to 990 Clifton Ave. in Clifton.

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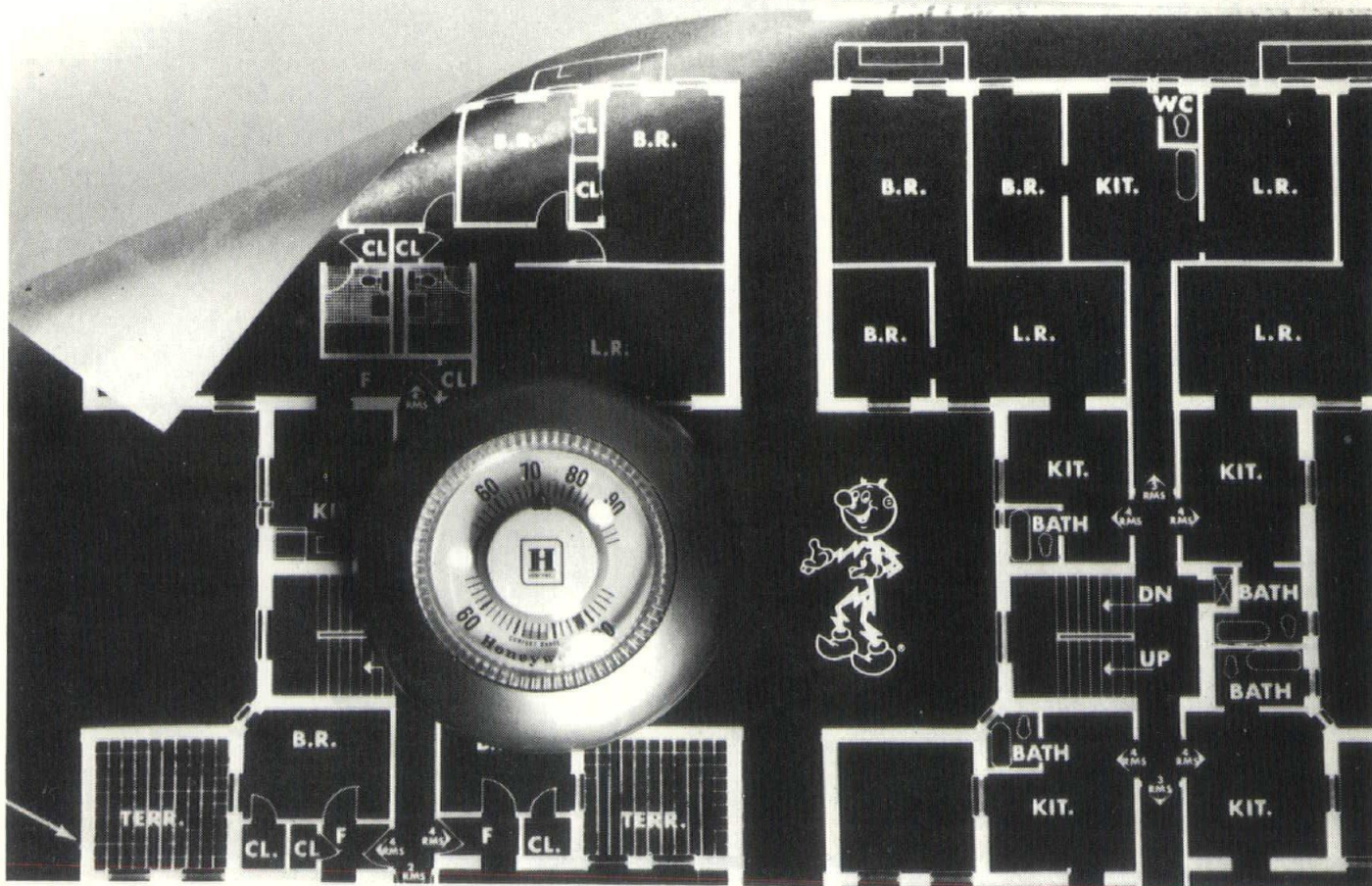
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